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GENE SEDRIC at the Central Plaza
in the twilight of his career



RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

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THE BLUES WILL BE TRAVELING -

GREAT NEWS FOR BLUES LOVERS ESPECIALLY IN EUROPE!!
Our VICTORIA SPIVEY along with Big Joe Williams, Lonnie Johnson, Muddy
Waters, Otis Spann, Sonny Boy Williamson, Memphis Slim, Billy Steptey
and Matt Murphy will make the European scene from September 24 through
mid-October for the AMERICAN FOLK BLUES FESTIVAL 1963.
THE TOUR WILL PLAY GERMANY, FRANCE, BELGIUM, SWITZERLAND, AUSTRIA,
DENMARK and probably ENGLAND. This is history in the making.

EUGENE SEDRIC - GENTLEMAN MUSICIAN

by Len Kunstadt

On July 25, 1962 a jazz concert was presented at the Central
Plaza in New York City in honor of Eugene Sedic. It was a
benefit for this seriously ill troupier spearheaded by Jack Crystal,
the Birns family, Louie Metcalf and a delegation of musicians.
The great turnout of jazz notables for the concert was indeed
heartwarming. Some performed, others passed reminiscences
and pleasantries, but all came to help. There was even a ray of
hope that Gene would recover from the lingering disease that had
taken such a toll of his body and spirits. However the ray of hope
settled forever into the west and we lost gallant Gene on April 3,
1963. As the strains of Edmond Hall's mournful acappella clari-
net filled the beautiful St. Marks Church in Harlem with 'My
Buddy', a host of musicians and relatives paid their last respects.
All that was left of Gene besides some endearing close relatives
were memories of a great fruitful musical life of more than 4
decades and a few scrapbooks. One of these scrapbooks has served
as the inspiration for the following study of the late, great Eugene
Sedic, gentleman musician.

EUGENE (Honey Bear) SEDRIC was born and reared in St. Louis
Missouri soon after the turn of the century. His father was a
famous ragtime piano contest winner. Gene cut his jazz eye teeth
with the bands of Charlie Creath, Dewey Jackson, Fate Marable
and Eddie Allen. Gene greatly admired the clarinet technical
facilities of Wilbur Sweatman who he believed to be one of the
true pioneers. Gene met his life long friend, fellow St. Louisian
Louie Metcalf, back in these early days. Both Gene and Louie
graduated into big time in 1923/24 as members of Julian Arthur's
hot 10 piece jazz band, a part of Jimmy Cooper's most popular
Black and White revue which toured half the country. In the
Spring of 1925 Gene became a fixture with Sam Wooding's Club
Alabam Band in New York City. On May 6 of that year Wooding
and his band which included such stars as Herb Fleming, Garvin
Bushell, Willie Lewis, Bobby Martin, Tommy Ladnier etc. were
on the boat to Europe with the 'Chocolate Kiddies' revue. From
May 1925 through most of 1931, except for a nine month return
to the U.S., Gene with the Wooding band travelled far and wide
appearing before audiences in Leningrad, Copenhagen, Budapest,
Vienna, Barcelona, Frankfurt, Danzig, London, Paris, Monte
Carlo, the Riviera, etc. They even went to South America with
Buenos Aires as a stop. Gene made his first phonograph records
(practically extinct collector items today) with Sam Wooding in
Europe during these touring years. After his return Gene was a
jobbing musician. In 1934 Gene began an association with the
great Fats Waller which was to last until 1942, just about a year
before the latter's death. Gene did 38 known recording sessions
and a number of movie shorts with the effervescent Fats. During
the tenure with Fats, Gene did some outside jobs and recordings
with other bands. In Sept/October 1934 he recorded with Alex
Hill. In late 1937 he was a member of Mezz Mezzrow's Harlem
Uproar House mixed band on 51st Street in New York City which
included Max Kaminsky, Frankie Newton, Vernon Brown, Zutty
Singleton etc. In 1938 Gene recorded with Teddy Wilson; in
November 1938 with his own band, Sedic Honey Bears; in March
and May of 1939 with Don Redman; and in March of 1939, too,
with James P. Johnson.

When Waller broke up his band to go to Hollywood, Sedic
took over some of Waller's musicians and started jobbing with
them. Their first regular engagement was at a Greenwich Village
nightery called, The Place, right off Sheridan Square, where
they opened March 9, 1943. In the band were Henry Mason,
trumpet; Cedric Wallace, bass; Sammy Benskin, piano; and
others. In January and February of 1944 Gene had a combo at the
Panther Room of the Hotel Sherman in Chicago playing opposite
Glen Gray and later, Jimmy Dorsey. In late 1944/early 1945
Gene was a member of an all star Cafe Society Downtown (NYC)
Phil Moore Band which also included Johnny Letman, trumpet and



Photo by F.W.Grunzweig

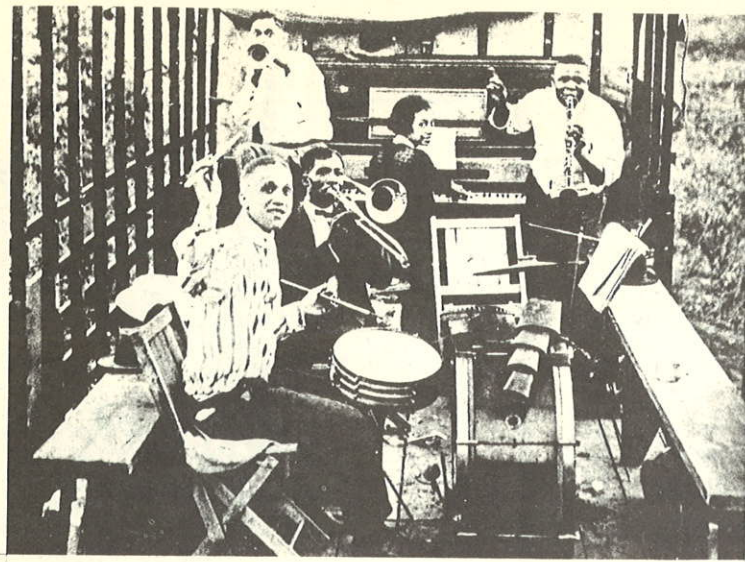
Remo Palmieri on guitar. Gene, along with Edgar Brown, bass
and Slick Jones, drums were the trio accompanying the then sen-
sational Hazel Scott in her 'Swinging The Classics' tour in late
1945. Miss Scott in her Bach to Boogie program featured a boogie-
blues suite, 'Tale of Four Cities (New Orleans, Kansas City,
Chicago and New York)' which was a crowd clincher. Gene was
getting press billings for his fine and sensitive accompaniments.
Gene did some fine recording sessions at this time. One was with
Cliff Jackson for Black & White in December 1944. Another one
was with Don Byas' combo backing up blues wailer, Albinia Jones
for the National label in 1945 which also included Dizzy
Gillespie.

In mid 1946 Sedic returned to The Place in Greenwich Village
with Lincoln Mills, trumpet, Freddie Jefferson, piano; Danny
Settle, bass; Slick Jones, drums and played an extended engage-
ment which lasted most of that year. During this time the combo
along with blues singer, Ruby Smith recorded for a polka firm,
Harmonia, who were trying their hand at jazz for the first time.
Ruby plus the Sedic crew also did a session for Victor. Gene
also recorded with Pat Flowers combo during this period with such
Waller alumni as Herman Autrey, Al Casey, Cedric Wallace and
Slick Jones. In October 1946 he was at a special concert presented
by Paul Eduard Miller at the Civic Opera House in Chicago before
over 2000 people, called Operations Jazz which included 22
musicians with groups led by Dizzy Gillespie, Sidney Bechet,
Jimmy McPartland, Bud Freeman, Gene, and others.

In Feb. 1947 Sedic took his 'Place' crew into Cafe Society
Downtown for an extended engagement. Through the 40s Gene
sat in at the fabulous Jimmy Ryan Sunday Afternoon sessions. In
the years to follow Gene led or played in all star combinations,
playing Childs Paramount with Conrad Janis, the Metropole,
Central Plaza, Stuyvesant Casino, etc. in New York City and
Henry's and Max The Mayor's in Brooklyn. In 1953 Sedic was in
Europe again, this time with Mezz Mezzrow's Orchestra which
included Big Chief Russell Moore, Red Richards, Buck Clayton
and Kansas Field. Toward the end of the 50s Gene was a perennial
at Jack Crystal's Central Plaza weekend jazz bashes. It just didn't
look right if you didn't see Gene wailing away practically every
week. Toward the end of 1961 Gene's name disappeared from
the Plaza marquee. He was to begin his hospitalization and except
for rare occasions where you would see him just as a spectator at
places like Jimmy Ryan's, Gene's horn was silent. Recording-
wise Gene cut his last session for Prestige-Swingville in July of
1961.

Fats Waller, many years ago, inked a dedication on one of
his photos to Gene Sedic which certainly expresses our thoughts
of today. Fats in his flamboyant way inscribed:
"TO EUGENE SEDRIC (HONEY BEAR) - YES! YES! YES! - THE
"TOPS" IN TENOR SAX ARTISTS - BOY YOU'RE GOD'S GIFT TO
ME-- YOU'RE SWELL-- YOU'RE TOPS ALWAYS!--EVEN IN DEATH
YOU'LL BE TOPS - YES! YES! YES! - BEST WISHES & FRIEND-
SHIP & EVERLASTING PALS

THOS "FATS" WALLER



GENE IN ST. LOUIS - early 20s: Charlie Creath, cornet; Red Muse, drums; Marcella Brown, piano; Grant Withers, trombone and Gene, clarinet. Identification from Gene via Mike Yacc. Louis Metcalf verified Creath and Muse.



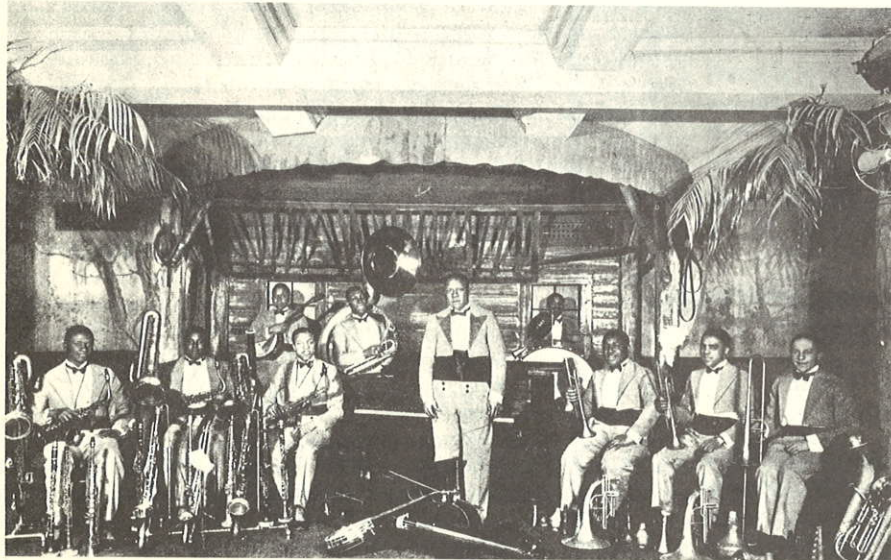
WILBUR SWEATMAN - one of Gene's earliest influences. Wilbur's clarinet runs on 'Think Of Me Little Daddy' in the late teens were the thing to hear and learn according to Gene.



With FATS WALLER - Gene's next association (1934/42) after Wooding. Here Gene and Herman Autry are 'taking off' in Fats' big band at the Apollo(NYC).



The one and only FATS WALLER shortly before his death



SAM WOODING'S FAMOUS CLUB ALABAMA ORCHESTRA, CLUB ALABAMA NEW YORK CITY(Early 1925) From L to R: Willie Lewis, Gene Sedric, Johnny Mitchell, Garvin Bushell, John Warren, Sam Wooding, George Howe, Bobby Martin, Maceo White and Teroy Williams(photo identified by GARVIN BUSHELL)



GENE'S FIRST PASSPORT issued April 29, 1925, just before Wooding's first European tour



GENE and his OWN combo playing the Panther Room of the Hotel Sherman in Chicago just after the death of Fats. (Jan/Feb 1944)

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GENE WAXES JAZZ AND BLUES FOR A POLKA FIRM (mid 1946) during his successful engagement at 'The Place'(NYC)



SAM WOODING ORCHESTRA, COPENHAGEN DENMARK (1925) From L to R: Willie Lewis, Gene Sedric, Garvin Bushell, John Warren, Sam Wooding, Johnny Mitchell, George Howe, Bobby Martin, Herb Fleming, Tommy Ledner, Maceo Edwards (photo identified by GARVIN BUSHELL)



GENE RELAXING AT THE BEACH during the Wooding adventure.



GENE with PHIL MOORE combo at CAFE SOCIETY DOWNTOWN(NYC)(Feb.1945): Wally Bishop, drums; Niles Dickens, bass; Phil Moore, piano; Remo Palmieri, guitar; Gene Sedric, sax; and Johnny Letman, trumpet.



GENE JAMMING AT A RYANS SUNDAY JAZZ SESSION (Nov. 19, 1944), including Wilbur DeParis, trombone; Danny Alvin, drums; Mezz Mezzrow, clarinet; Gene Sedric, tenor sax; Pops Foster, bass.

July 29, 1946 DOWNBEAT REVIEWS GENE

Sedric Sends Shirtsleeved Sophisticates

Reviewed at The Place, New York City

Leader, tenor sax, clarinet: Gene Sedric; piano: Freddie Jefferson; trumpet: Lincoln Mills; bass: Danny Settle; drums: Slick Jones.

New York—Gene Sedric's back in the Big Town with a fine little band. "That's good Paswonky," as Fats would have said, "Fine Paswonky."

Gene, the Honeybear whose tenor sax kicked off so many of

carefully prepared book of originals. There are fine jump specials like *Forget It and Be-Bop Bootin'* ("swingeros," as Sedric calls them); and some atmosphere stuff like *Tenor Speaks*, a tenor-drum duet that comes off like the old Artie Shaw jungle music. There are occasional blues, though Gene's singing doesn't capture the feeling of this medium. Far more effective is Sedric's vocals on ballads like *The Talk of the Town*.

The happy thing about the Sedric band is that they make the most of a good piece of music. Tops in Sedric's book is Mary Lou Williams' *Lonely Moments*, a lovely, sensitive piece of music that could easily be butchered... but certainly isn't by the Honeybears.

In these days of distorted tenor tones, Gene's rich "true-tenor" quality sounds refreshingly full. Ditto with Gene's little known but exciting clarinet, which he generally plays in the middle register.

When they're in the mood, the Sedric band displays fine spirit and attacks its material with enthusiasm and generates a solid collective beat. Unfortunately, the group occasionally falls into a listless jam groove, with Sedric playing solos for three fourths of each tune.

DOWN BEAT'S DECISION:

Sedric has an excellent combination for small-band club dates and recording sessions. His pains with "material" is unusual with this type of combo. Still further efforts to secure and develop out-of-the-ordinary music should pay off—got

Gene Sedric's Reply

Thanks for your wonderful criticism about my band. I am trying to develop it into the world's greatest small combo.

I don't think your criticism of my blues was right, because I feel the blues. I do hope that you noticed, Bill, that my interpretation of my blues, as well as my jumps and ballads, is different. We spend many hours in rehearsal developing new ideas and effects.



Gene Sedric

Fats' best records, is leading a five piece unit at The Place, a Greenwich Village bar where high brows and low brows can sit in shirtsleeves these hot nights listening to Sedric's hotter combo.

Behind Gene is drummer Slick Jones, another Waller alumnus, who, with Danny Settle's rock-like bass, lays a firm foundation for the quintet. Gene's theme, appropriately, is Fats' *Ain't Misbehavin'*.

For so small a combination, the Sedric band has a surprising amount of variety, thanks to a

appears With Hazel Scott's Trio Late 1945

Gene Sedric, local St. Louisan, selected by the International Swing Poll as the world's greatest clarinet player, was an added personality on the Hazel Scott concert which appeared at the Kiel Auditorium last Thursday night.

In a personal interview with Eugene Sedric, your reporter was able to learn that Sedric was the brother of Miss Helen Sedric of 1401 Evans Avenue. Since leaving St. Louis to live in New York has played and arranged music with nearly every known White

and Negro band in the city. His traveling experience has been world-wide.

He was playing with Fats Waller's band at the time of Fats' death, and later took over the Waller aggregation.

Blowing a clarinet, probably as no other musician can blow one, Eugene Sedric, another local St. Louis boy, was as great as the other part of the superb performance rendered by the nation's number one Negro artist, Mrs. Hazel Scott Powell.

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MAX MILLER

creator of pulsating piano moods

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But jazz bashes, even those held on the concert stage, don't necessarily have to prove anything. Either it's good music or it isn't. Luckily enough, there has been enough varied bashes this season to let you take your pick and ignore the rest.

Well Arranged

The Miller-Green bill was well arranged and extremely well produced. 22 musicians romping through and playing in ten varied groups was accomplished with an absolute minimum of confusion. Musically it was less satisfactory, yet there was not too much wrong with the affair.

The Opera House, which seats 3,500 people and was less than two-thirds filled, is not good acoustically for small groups; and much of the sound and a good bit of the enthusiasm of the Paul Jordan and Georgie Barnes groups, Jimmy McPartland and Dizzy Gillespie was lost—perhaps in the 15-story fly above stage.

Bechet's soprano work was actually phenomenal, the several tunes on which he was featured were rousing jazz. Also outstanding in the evening's affair was

Gene Sedric's clarinet and tenor sax, particularly on a slow blues original in the first set; Max Miller's trio and Georgie Barnes sextet. Unhappy was the finish, when Dizzy Gillespie, who was brought all the way in from New York to play practically nothing,

Sedric Into Cafe Society

New York—Gene Sedric, the Honey Bear who played tenor sax and clarinet with Fats, followed J. C. Heard's orchestra into Barney Josephson's Cafe Society Downtown Feb. 10 with a five-piece crew.

Personnel was Slick Jones, drums; Danny Settle, bass; Fred Jefferson, piano; Link Mills, trumpet. Remaining Cafe Society acts, Phil Leeds, Olivette Miller and Cisco Houston, will remain.

Chicago—If the Paul Eduard Miller-Green Records sponsored jazz concert at the Civic Opera House Oct. 13 proved anything it was that ultra-modernistic hot music doesn't come off as well on the concert stage as the old-fashioned jam session. The Miller-Green bill was well padded with good modern jazz groups with clever arranging, yet it was the jamming of Sidney Bechet and Eugene Sedric that aroused the audience into more than polite applause.

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"WELCOME TO BOURBON STREET"
"WHERE JAZZ FAN MEETS JAZZ MAN" -
by Jeann Roni Failows

A few years back I attended a recording session which featured some righteous musicians such as Eddie Allen, Floyd Casey, Don Frye and the like. The first time I spied Jack Bradley was that day; he was perched on a ladder aiming his camera at the aforementioned. When Jack scrambled down (come to think of it - can you picture that?) I gazed into his dark brown eyes and asked "Who is your favorite trumpet player?". Luckily he didn't seem to mind the interrogation or my abrupt approach. His reply consisted of the magic words: "LOUIS ARMSTRONG".

Time marches on - and here we are - not too many years later-at BOURBON STREET. We've been "living" here for almost two months. Jack's official title is Manager (I'm not sure of my label yet - but I manage to keep busy too: mailing lists, phone calls, errands, publicity - and like that). Thirteen photos of our 'main man' - SATCHMO - grace the walls. This is part of "The Gallery," a unique display of photos of jazz men - some current and some historic - which occupy a portion of the room. Most of the current works have a stamp on the back which reads "Photo by Jack Bradley" - and some of the older pictures are from my own precious collection. We've lugged discs from home to be placed in the juke box (yes, lots of Armstrong items) - A hip pic is a must! Dontcha think? Jack has even brought his tape recorder to BOURBON ST. and between doings - from afternoon on (the doors open at 11 AM) we listen to the glorious wails of LOUIS - also Billie Holiday, Mildred Bailey, Roy Eldridge, Jelly Roll Morton & Hawk - not to mention other heroes.

So that's part of the setting. On July 30, 1963, we opened the doors. This after many days of meetings, paint brush and carpentry sessions ("remove that office" - "build the bandstand here - or should it be here?" - "we need a hat check booth" - "let's dim that light.")

So - open at last - in walked Marlowe Morris and bassist Hayes Alvis. They mounted the bandstand and we were truly 'in business.' I'm privileged to have heard such wonderful, wonderful music. Shades of dear old 52nd Street (and Hayes & Marlowe have such great stories).

Many of our friends turned up. They toddled and they waddled (and I did spy a shimmy in the crowd). In they came - to wish us well - to ogle the photos on the wall and try to identify the subjects of same - to sample the 'down home' cooking and to have a ball. Mostly - they came to dig the music.

Jack has many fine plans. The Musicians Aid Society has always been important to us and Jack hopes to run a few benefits in their behalf if he can do so. We are also gratified because four musicians have gotten work elsewhere just because they happened to be at 118 W. 48th St. at the right time. Everyone has a suggestion for us - good! We've made some new friends too - like Terry Shand - who knocks us out with his original tunes and his rambunctious carryings on. So far I've skipped two nights at the old Bourbon Street beat - once to go to Small's Paradise with vocalist Ann Williams and once to go dig my Queen: Victoria Spivey in concert. The trek to Small's was a rewarding one for a great little band played there. Special sounds from Emmett Berry, Taft Jordan, Budd Johnson and Al Hall - my kind of music. (I also learned some hard and distasteful lessons that night about the 'business' of music - more about this at the proper time.)



In Front of BOURBON STREET, from left to right: Jack Bradley, Victoria Spivey, Hayes Alvis, Ann Williams, Joe Thomas and Jeann Roni Failows (photo by Len Kunstadt)

The 2nd night I played hookey I was in the good company of my special & great friend Blue Lu Barker. We ventured uptown to Kossuth Hall on E 69 St. to hear Victoria Spivey's rendition of "Gulf Coast Blues," "Careless Love" and her own? T.B. Blues." She looked so lovely and sounded so fine - and even her little 'asides' to those assembled just broke it up. She was assisted by Tom Pasle (guitar) and accompanied herself on the ukelele (with 2 - exactly 2 - short blasts from "Kazoo Pappa" who was in the wings.) I also attended closing night at Nick's - accompanied by clarinetist Mel Dorfman. (Sigh) another landmark gone. Presently appearing at Bourbon Street are pianist Dick Wellstood with Gene Ramey (The Green Tiger) at the bass. So far we've been closed on Sundays - but this is not definite so please phone us (JU 6-9563) to make certain.

So I've told you of Bourbon Street; Please come by. You'll be comfortable happy and welcome - that's a promise.

Most likely you'll leave with a complimentary copy of CODA (Toronto), JAZZ (NY) Record Research or the Bulletin of the Hot Club of France. Just ask us.

The following friends have showed their faces thus far. I apologize in advance for any omissions I may make, not being a "researcher" by nature (not everyone is built that way, you know.) Here goes:

AUGUST VISITORS TO BOURBON STREET - 1963
(FIRST MONTH OF BUSINESS)

TRUMPETERS:

HERMAN AUTREY, SHORTY BAKER, BILL BERRY, EMMETT BERRY, JOHN BOOKER, RUBY BRAFF, WINGY CARPENTER, WILD BILL DAVISON, ROY ELDRIDGE, JACK FINE, JONAH JONES, MAX KAMINSKY, JOHNNY LETMAN, NAT LORBER, LOUIS METCALF, CLARK TERRY, JOE THOMAS, JOHNNY WINDHURST.

TROMBONISTS:

CLYDE BERNHARDT, BILL BISSETT, MARSHALL BROWN, WILHE DENNIS, VIC DICKENSON, J.C. HIGGINBOTHAM.

REEDS:

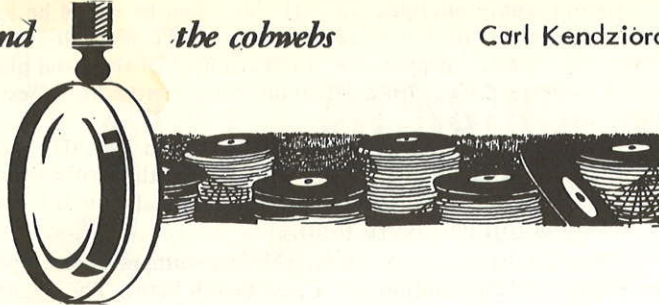
BILL ANDREWS, EDDIE BAREFIELD, GARVIN BUSHELL, MEL DORFMAN, PAUL GONSALVES, COLEMAN HAWKINS, HEYWOOD HENRY, BUDD JOHNSON, BOBBY JONES, ROLAND KIRK, JOE MURANYI, BIG NICK NICHOLAS, TONY PARENTI, RUDY RUTHERFORD, BUDDY TATE, BEN WEBSTER, BOB WILBUR, FESS WILLIAMS.

CONTINUED ON PAGE 20

behind

the cobwebs

Carl Kendziara



The published Perfect Catalog has resulted in much new data on Pathe and Perfect issues which were not complete in same. It is unfortunate that this data was not forthcoming before publication but we are pleased to get it at all! We are working on an Addenda and Errata which will include all additional information and correct the few errors which crept into the final Catalog. It will appear in a future issue of this magazine for those already having copies of the Catalog and will be inserted in copies on hand in order that those ordering the Catalog in the future will have all the latest details.

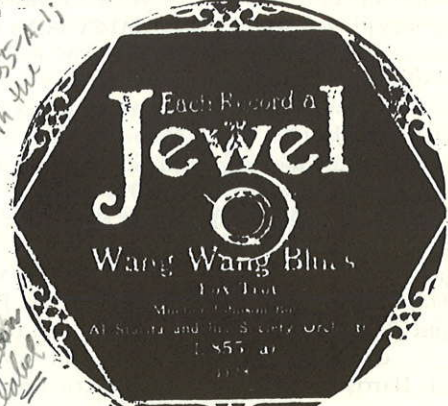
Ajax (cont.): Last time we reached the highest known Ajax catalog number (17133) and so completed the listing of the Ajax Catalog. There are a few loose ends to tie up. Hugh Weber, Olympia, Washington, sent in full data for Ajax 17098 as follows: A. Where The Dreamy Wabash Flows (Friend-Baer) (5561-2) by Fletcher Henderson and his Orchestra. B. Hard Hearted Hannah (The Vamp of Savannah) (Yellen-Bigelow-Bates) (5554-3) by Six Black Diamonds. In the wax are 17098A and 8230A on the first side and 17098B and 8230B on the reverse. This indicates that Apex 8230 and Ajax 17098 are identical. Then, too, there are some Ajax 31000 and 31500 series masters which have turned up on various labels but have not yet been traced to Ajax itself. They may be on some of the Ajax issues for which we have no details or they may not have been issued on Ajax at all. To complete the picture here are the masters we know of: 31030-2 (Compo Special labels 668 and 669, Apex 681), 31524 (Pe 14292 & Pat 036111), 31525 (Pe 14292 & Pat 036111), 31581 (Pe 113 & Pat 7513), 31582 (Pe 113 & Pat 7513), 31833E (Apex 695) and 31835E (Apex 695).

And now to explain further and give the credits for the above masters. 31030: This appears on two Compo promotion records for Sherwin-Williams Paint (one English and one French). The first one, #668-A. Tis Springtime Again (31030-2) as by Sherwin-Williams Dance Orchestra/B. The Four Clever Brothers (E 148) as by ????. The second one, #669-A. Printemps D'Amour (31030-2) as by Sherwin-Williams Dance Orchestra/B. The Quatre Freres (E 159) as by ????. Jim Kidd reports that the title "Tis Springtime Again" is listed in a Compo ad in the Montreal Star on Apex 681 (no artist credit given). This is almost certainly the same master. Perfect 14292 & Pathe 036111 - A. Mexicali Rose (31524) / B. Dreams (31525), both waltzes and both as by Lenox Society Orchestra. Perfect 113 & Pathe 7513 - A. When The Saints Come Marching In (31582)/B. That Old Time Religion (31581), both as by The Old Time Jubilee Singers, Mixed Quartet. Apex 695 - A. Don't Try To Cry Your Way-Back To Me (31835E)/B. I Had Someone Else Before I Had You (And I'll Have Someone After You're Gone) (31833E), both as by Banjo Pete (George Bersch).

But we're not done yet! There's also Pe 11214 & Pat 02114! These records couple two titles by the Three Hot Eskimos, Clarinet Blues (Fuller-Ray) (31740) and Salt Lake City Blues (Fuller-Ray) (31741-2). Brian Rust gives these same master numbers in his new discography for Bob Fuller on Ajax 17088! Now, in our listing of Ajax issues, we had no masters for Ajax 17088 since the data came only from an ad for the record and nobody had seen the disc. But, if Rust's data is correct, and Cross Word Puzzle Blues is mx. 31740 and Sweet N Pretty Mamma Blues is mx. 31741-2, then Pathe-Perfect simply retitled these two tunes when they issued them from Ajax masters.

That, then, completes our listing of the Ajax Catalog and a smattering of Ajax masters on other labels for which we have no Ajax issues to date. We would appreciate further data, additional issues, corrections, other Ajax masters and any other data which will help complete the listing!

Label of The Month: Last time we just didn't get to this feature so here we are back again. We offer a familiar name but this is not the one most people are familiar with! It is Jewel, but this is Grey Gull's Jewel and not Plaza's. Two different labels are known. Both have the Nadsco-style hexagonal border, and the design making the label name part of the phrase "Each Record A Jewel", as seen in our accompanying illustration. Label 1, as illustrated, is Maroon, with printing in gold. Shows a catalog number. The label has been conventionally affixed, in pressing the record, and not pasted on. Label 2, is orange-yellow with printing in red. This label shows no catalog number. The only numbers appearing on it are the master numbers of the respective



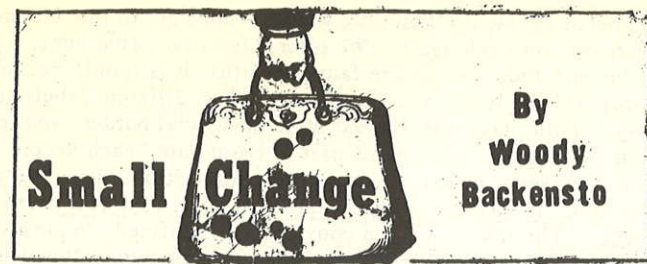
sides. The labels are pasted over the labels of Grey Gull issues. While Jewels of the Label 2 type are the kind more often seen, they are still decidedly uncommon. We presently list only nine of them. The label 1 variety is so much rarer, that the one illustrated is the only example we have ever heard of. Full data for this record: Jewel L-855-(a) Wang Wang Blues (Mueller-Johnson-Busse) (1178-B) by Al Starita And His Society Orchestra/(b) Saxopation (Bennie Krueger) (1010-D) by Krueger's Melody Syncopators. This same coupling (masters and credits) appears on Grey Gull L-1055 and Cleartone L-3049.

The catalog number of Jewel L-855 belongs to no known series on Grey Gull or any of its subsidiary or related labels. It would appear to be Jewel's own catalog series. Who sold the "Grey Gull" Jewels remains a mystery. No reference to this label has been found in trade literature of the period, nor has any trademark data been found. "Grey Gull" Jewels may have begun in 1921 or 1922. Tunes of those years are represented, including the 1921 tune "Wang Wang Blues" on L-855; and its Grey Gull master (1178) must have been recorded circa February 1921 since master 1183 was recorded February 25, 1921. That would indicate a release date of about April or May 1921 for the Grey Gull issue and possibly the same, or later, for Jewel L-855. The label must have still been in existence in 1923 since masters on type-2 examples were recorded in the range October 1922 to February 1923.

From the above, it looks possible that "Grey Gull" Jewels with catalog numbers may have preceded the ones without them; although this must remain uncertain, with only a single example of the numbered variety to go by. Any further Jewels of either type known to our readers would be of great interest. Any information concerning where this Jewel label was marketed is also most urgently desired! Can anyone contribute anything further to this obscure label?

Plaza 5000 series: We again continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5351. (SEE PAGE 14)

That winds it up for this time. Send all data to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. We appreciate your interest in the column and would like to do better with correspondence, but there just isn't time enough for it! We try to eventually write concerning matters of interest and will answer as many of the letters as we can. But, it may be many months before we finally get an answer to you if we do manage to do so. If you've sent us some data, please accept our thanks via this column! Until next time.



Red Nichols and Phil Harris have been great friends for a long time--ever since they played with HENRY HALSTEAD's orchestra. Placing the chronology of this incident has bothered me for years. We have been closing in on this information and some reader might be able to supply additional factual associations.

When Red was the subject for the TV show "This Is Your Life" guest Phil Harris mentioned rooming with Red in 1924. Recollections of this association have varied from 1924 to 1929.

Red Nichols remembers he was playing in New York when the offer arrived to join Henry Halstead in San Francisco. Red took the offer for it gave him a chance to visit his folks who were then living in San Francisco. When Red arrived in San Francisco, Halstead had just left for Los Angeles. Red joined the band at Miller's Cafe --- during his stay of less than two months he roomed with Phil Harris --- but has no recollection of recording with Halstead.

According to RCA Victor's files, Halstead had many record sessions in Oakland, California, starting June 19, 1924 and ending with August 24, 1925. The next Halstead recording session was in Los Angeles on May 10, 1926. This was the only Halstead Victor session in 1926; 1927-9 sessions by Halstead were all made in Los Angeles. This then helped to locate the move of Halstead from S.F. to L.A. A search of the appropriate west coast newspapers of the time has not provided specific dates of the move.

(Incidentally, Vi 20691 by HENRY HALSTEAD AND HIS ORCHESTRA, "Rosy Cheeks" and "Ain't That Too Bad?" has often been suggested as a possible Nichols item. This can be ruled out since it was recorded May 16, 1927 in L.A. while Red was with PAUL WHITEMAN in the east.)



Members of Henry Halstead's 1926 orchestra cavorting in front of Coulter's Department Store. l. to r. - Loring (Red) Nichols, Ted Schilling, Phil (Wonga) Harris, Hal Chanslor, Ross Dugat, and Abe Maule.

Harold Peppie provided the real clue when he stated he joined Henry Halstead in Los Angeles in June 1926 when Red Nichols went back east. Peppie gave the personnel of the band playing the Lafayette Cafe, 7th & Alvarado Sts., across from Westlake Park, as:

Halstead (leader & violin); Clyde Leach (vocals); Red Nichols, Ted Schilling (tp); Ross Dugat (tb); Ernie Reed, Chuck Moll, Abe Maule (saxes); Zebe Mann (g); Hal Chanslor (p); Phil Harris (dm).

When the band left the Cafe, the two trumpets were replaced by Peppie and the band opened a new beach hotel, The Edgewater Beach Hotel, in Santa Monica. Peppie stayed a month or 6 weeks and then went east himself to join JAN GARBER.

To help support his statement, Harold Peppie loaned us a photo he has had pasted on the wall of his study for many years. The photo shows 6 members of the band in front of a L. A. downtown department store. The boys, in their tuxedo's, were in a playful mood and doing a jazzy dance step (see insert).

So far all the pieces seem to fit -- except at the time specified Red says he was playing for the Earl Carroll Vanities with Don Voorhees. This would be the 4th edition of Vanities which opened NYC at the Earl Carroll Theater on Monday, December 28, 1925, and closed on Saturday, July 24, 1926. Red doesn't recall leaving this show which would be necessary to satisfy the data presented above.

Bill Trone also has supplied the following related information: "I finished out the 4th edition of Vanities for George Stell (Miff Mole had finished with the 3rd edition). I joined on July 8, 1926 and played to the finish and Nichols was there--in fact, it was he along with Fred Morrow who introduced me to Voorhees and got me my job there.

When this edition closed I went to Ohio on vacation and I'm real sure that was the time Red went back home. On August 26, 1926 I noted that Red called about coming back to Vanities. He was in NYC and I in Ohio at the time. I started again the following Monday, August 30, 1926, with Red."

So additional facts are needed to pinpoint this event--such as the opening and closing dates of the Halstead engagements, etc. We would appreciate hearing from any reader who can help clarify the details.



In issue 53, I did a column whereby I requested help in the identification of the soloists which appear on recordings from my own collection and brother!! did I get help!! I thought the letters would never stop coming in and it's gratifying to know how many readers do read my column for which I thank you very much. I've been wanting to do a column of this type because as I stated in issue 53, there are many bands who certainly should be listed in these discography books but for some reason are omitted. Well! Maybe someday they will but until that time we'll just have to correspond with each other until we do find out. Now for some answers to my questions on soloists, here we go: Who is the trumpet, tenor, clarinet and trombone on "Copenhagen" on Vocalion by Al Donahue?? Drummer Charlie Carroll who worked with the Donahue band during that period had this to say--the trumpet solo could have been George Walters, the tenor was Stewie MacKay and the trombone possibly Miff Sines, as far as he could recall. The clarinet solo Charlie thought was Lester Cooper. I wrote to Stewie MacKay ex-Donahue tenor and now living in Florida for his opinions and he answered as follows:-- Joe Gustafero for the tpt. solo, Phil Alavero (cl), Miff Sines (tb). Next question concerned the drummer, tpt. and tenor on "Sans Culottes" by Teddy Powell and I received the following answers: Frank Dutton writes from England--Master #063810 and recorded April 23, 1941. The personnel as follows: James Moreale, Howard Gaffney, Tom D'Augustino, George Esposito (tpts). Harry Carey, Bill Westfall, John O'Rourke (tb), Gene Zannoni, Joe Dimaggio, Harry Davis, Mickey Folus (saxes). Tony Alessandrini (p), Robert Domenick (g) Tony Federici (b) Lou Fromm (d). This was issued in England on Regal-Zonophone MR 3958. Frank believes that the tenor solo to be Mickey Folus and is uncertain about the trumpet. The drums as this writer suspected all along is by Lou Fromm. Ed Case of Station KTRH, Houston, Texas writes "Your Soloists Please column in the July issue was most enjoyable and I think I can shed a little light on a couple of the unknown soloists for you--The drummer on "Sans Culottes" is Lou Fromm, who later was with Artie Shaw about 1945 or 46. Don't know the growl tpt. of tenor." Both Ed Case and Roy Evans of Barbeau, Mich. mentioned that Dick Mains did play with Powell in 1942 but I don't believe he was the band in '41 for this date. Next Question--Who took the intro trumpet solo just before Helen O'Connell's vocal on "Embraceable You" by Jimmy Dorsey on Decca?? The following answers were received--Ed Case writes it could be either Nate Kazebier or Shorty Solomson who were both with the band around that time. Bob Thompson from Milwaukee wrote to say it could have been Cy Baker. I spoke to drummer Buddy Schutz and he wasn't certain it could have been Nate or Shorty. Next Question concerns the sax and piano on "Quaker City Jazz" by Jan Savitt on Bluebird and here are the answers--Billy Marshall writes from Marshland, Mass. Don't know the alto sax player on "Quaker City Jazz" but do know that he has a finger missing. Paul De Mane Jr. of Cortland, N. Y. writes that his late friend and collector Don Towns-end has in his book Irving Leshner (p) the sax section is listed as Gabe Gelinas, Harry Roberts (altos) and James Schultz, John Warrington (Ts). (Since the solo is an alto I would say Gabe Gelinas as a guess). Question--who is the clarinet, trumpet, alto, and drummer on "Copenhagen" by the Benson Orch. of Chicago. Jim Gordon of Chicago write in that George "Jug" Jernberg was on tpt. Volly De Faut and Wayne King did the clary and alto solos. "The drummer was my late uncle Walt Foster." He also asked me if I read Record Research since the story of the Benson Orch. was in a past issue of RR. (I erred and apologize). Who is the hot trombone on "I Wonder What Became of Sally?"

by the Lido-Venice Dance Orch. brought these comments--Walter Allen of RR says it's Charley Butterfield and so does Slim Grose of Oswego, N. Y. Who is the trumpet on "Palagaccia" by Vaughn Monroe and Billy Marshall says it's Bobby Nichols and I agree with him. The short trumpet solo on "Tiger Rag" by Alvino Rey is by Danny Vanelli and this was confirmed by Danny himself who states he played all the jazz trumpet and a great of the jazz lead with the band. Paul De Mane Jr. and John W. Miner of Oshkosh, Wis. also gave the trumpet section which listed Frank Strasek, Paul Fredricks and Danny Vanelli but were not certain who the soloist was. Johnny Fallstich who replaced Frank Strasek phoned to tell me that he was also certain that Danny Vanelli took the solo even though Johnny didn't do the record date. John W. Miner also replied to my next question concerning the "Octave Jump" by Bob Chester on Bluebird saying that the trumpet solo is Alec Fila, while the tenor is Chester himself as I had suspected. Paul De Mane Jr. also agrees the trumpet to be Alec Fila according to Downbeat of 5/1/40 page 14. Meanwhile Bob Thompson of Milwaukee says that the trumpet is Garner Clark and the tenor by Chester. Sy Shaffer trombonist with the Chester band at the time says as far as he can recall the trumpet solo was by Garner Clark and Chester on tenor. So I guess we'll have to let that one rest a while, until I can straighten it out somehow, since Fila and Clark are both listed as being on the date according to John W. Miner. As for "From Maine to California" by Chester Bob Thompson says that the trombone solo is Johnny Reynolds and the drummer Bob Bass. According to Downbeat of 11/1/41-p-14, the trombone is Johnny Reynolds, says Paul De Mane, Jr. Sy Shaffer meanwhile says the trombone is Johnny Reynolds and drums Bob Bass. Bob Thompson says that the trombone on "Octave Jump" is by Cy Shaffer although as I have stated above Shaffer himself says it's Johnny Reynolds and I'm inclined to agree with him. As for "Milenberg Joys" by Larry Clinton everyone agrees that the alto is Steve Benoric and seconded by Frank Kelly and Dick DuPage of RR. Ivor "Snapper" Lloyd as the trumpet. The Alto on Limehouse Blues" is also credited to Benoric. I asked about the trumpet--also and trombone on "Sweet Georgia Brown" with a Bing Crosby vocal and here's the answers I received--Jim Harvey of Harvey, Ill. (not Chicago as I stated above) says he always believed them to be George Thow, Milt Yaner and Sonny Lee on tpt-alto and tbn respectively. I wrote to George Thow in North Hollywood, Calif. who had this to say, and I quote "Your query regarding the Bing Crosby record of "Sweet Georgia Brown" comes as a rather refreshing voice out of the past. I have good reason to recall that particular session since it was the first recording date I made with the Isham Jones Orch. Jones himself was not present (the session was conducted by Victor Young). On the date in addition to the Jones band were Eddie Lang, guitar, and Lenny Hayton, piano, both of whom were travelling with and accompanying Bing on personal appearance dates. About the solos-the trumpet (I believe there were two 16 bar phrases) were by me. The trombone was played by Jack Jenney (Sonny Lee joined the band about a year later) Milt Yaner played alto, altho I can't recall any solo." (ed note) I'll admit I was sure surprised to see Jack Jenney named as the trombonist since the solo on the record is on the "Hot" side and all the Jenney solos that I have on record are all on the sweet and relaxed although as I told George Thow Jenney was just 23 in 1932 when the record was made and he might have played a hot style of trombone although he died at 35 in 1945, still a very young man. I've sent George a tape containing the two takes of the "Georgia Brown" date so he can recall the date once again this time with the actual music. As for the Helen Kane Victors, I wrote in issue 53 "a trumpet, trombone, and a clarinet behind her vocal which sounds very much like Tony Parenti, I'm referring to the record "Don't Be Like That" which was omitted. No one sent any info concerning the Kane Victors but I would like to thank all those who responded as they did. I've already prepared another column full of questions concerning more records in my collection so keep those letters coming. I've wanted to do this type columns ages ago, and I'm glad to see it reaches the hearts of you nice and loyal collectors. I know and you know there are scads of recordings which should be brought out in the open and discussed and through this column maybe we can have a starting point anyway, so keep those letters flowing and again my thanks to all. My address is 419 Tenth Ave., New York 1, N. Y.

BLUES IN REVIEW

* * * * *

by Barry Hansen

EXCELLO REVIEW

The old down-home blues continues to roll out of Crowley, La. Though less impressive in quality and quantity, these twenty sides have their moments.

Lightnin' Slim, veteran of the group, here makes some efforts to get out of his stylistic rut, trying several idioms with varying success. KNOW and KNOCKIN' show the influence of the second Sonny Boy Williamson and Howlin' Wolf respectively, with verses lifted from their songs and stylistic imitations which come off a bit feebly. Slim is more at home, if hardly more interesting, in WARNING and EVIL, both harking back to his uptempo style of ca. 1960. Experimenting, Slim tries a ballad, NEED; he shouldn't have. WINTER, however, is a promising and interesting side. With an instrumental backing that is appropriate yet fresh, Lightnin' sells the song with more enthusiasm than he has generally shown recently.

But even when Slim shows signs of shedding his cliches, Excello can't let them rest. Silas Hogan wallows through them very predictably on TROUBLE and AIRPORT; his unashamed imitation of Slim is tempered on his other two sides by a Jimmy Reed influence. On the other hand, Jimmy Anderson is an unashamed Jimmy Reed imitator with a bit of Lightnin' Slim influence. He groans his way through four very Reed-like songs, but without much of the essential spirit which makes Reed's best records enduring classics. The harp playing on NAGGIN', with violently bent notes, is a brief redeeming feature.

Lazy Lester is a more superficial singer than Slim, but his records are on the whole more carefully made. MIND and TIRED are quite pleasant. HIGHWAY is his most attractive side, largely due to a highly atmospheric instrumental backing with excellent harmonica; Lester's singing seems decidedly inadequate. Incidentally, Lester's LOST is the same song as Anderson's NOTHING; neither performance succeeds in arousing much interest.

"Whispering" Smith offers some variety with a solid blues sung in a very appealing strong, rasping voice. The overside instrumental (title notwithstanding) is simply a harp jam session in Latin tempo such as we have heard on "B" sides for at least a dozen years. Smith has a more personal approach than Anderson or Hogan, and we hope Excello lets us hear more of him.

LIGHTNIN' SLIM

- 2195-A I JUST DON'T KNOW (J. West)
- 2195-B SOMEBODY KNOCKIN' (J. West)
- 2224-A I'M WARNING YOU BABY (J. West)
- 2224-B WINTER TIME BLUES (J. West)
- 2228-A I'M EVIL (J. West)
- 2228-B IF YOU EVER NEED ME (J. West)

LAZY LESTER (Add 2nd guitar and piano)

- 2219-A IF YOU THINK I'VE LOST YOU (J. West)
- 2219-B I'M SO TIRED (J. West)
- 2230-A LONESOME HIGHWAY BLUES (J. West)
- 2230-B I MADE UP MY MIND (J. West)

JIMMY ANDERSON

- 2220-A NAGGIN' (West-Anderson)
- 2220-B NOTHING IN THIS WORLD (J. West)
- 2227-A I'M A KING BEE (J. Moore)
- 2227-B GOING THROUGH THE PARK (West-Anderson)

Victoria Spivey

Blues

Is My Business



Sometime in the early 50's there was a benefit concert given at Stuyvesant Casino in New York City for Jelly Roll Morton's wife. A few days before, I had spoken over the phone to Bob Maltz who was running the jazz sessions at Stuyvesant, and he asked me to come to the benefit to help out. I was happy to oblige.

When I arrived there were plenty of guests including Mary Lou Williams and the famous writer and record company man, 'Mr. Circle', Rudi Blesh. It was such a friendly crowd, warming my heart. I saw a very young man carrying a trombone come in the door with a couple more fellows following him. Well, I didn't pay too much attention to them until the time came on for me to sing. And then I really paid attention when I found out that the young trombonist along with the other fellows, a pianist and a washboard man, were to accompany me. The young trombonist was none other than Conrad Janis, who has made quite a name for himself today, not only as a trombonist but as a wonderful actor. I get such a charge out of seeing him on television or in the movies.

Now, getting back to my memories!

Well, I never had a combo like this one before, but I went on the bandstand with the same spirit as if Conrad was the great Jack Teagarden and I can say with all sincerity that Conrad fitted the bill. Not only was I pleased but the entire audience was too. That was the day that Conrad started to take over, and he has been pleasing his audiences ever since.

Conrad asked me to go see his wonderful mother, Harriet Janis, who was associated with Blesh and Circle records, for a recording date. I had a test pressing with Buddy Tate's band and I carried that there. Harriet liked it but Rudi wasn't interested in jump blues. Perhaps I should have sung some classic blues, like my TB or Black Snake Blues. Well, that's history now.

But, the Circle business did not end my and Conrad's musical association. In fact it became even stronger. It was always a pleasure for him and his great band to accompany me for the next 5 or 6 years. What I admired about Conrad was his very careful attention to my music. The years have passed and Conrad is a little older now, and he certainly has come a long way from Jelly Roll Morton's Wife benefit concert, but to me he is still the same attentive kid, sweet, pure and friendly, with always a smile and a welcome for this ole blues gal.

Good luck, Conrad!

EXCELLO REVIEW (CONTINUED FROM LEFT)

SILAS HOGAN

- 2221-A YOU'RE TOO LATE BABY (Hogan-Dee)
- 2221-B TROUBLE AT HOME BLUES (Hogan-Dee)
- 2231-A I'M GONNA QUIT YOU PRETTY BABY (Hogan-W.)
- 2231-B AIRPORT BLUES (Hogan-West)

"WHISPERING" SMITH

- 2232-A MEAN WOMAN BLUES (West-Smith)
- 2232-B HOUND DOG TWIST (West-Smith) No vocal.

All vocals with harmonica, el. guitar, el. bass & drums, except as noted.

John McAndrew

STAR

STUDED

SHELLAC



JACK MILLER

Back in the late twenties when Columbia's Harmony and affiliate labels were making record listening an agony with their hybrid recording, many of their vocal sides somehow escaped this horrible fate and dozens of superb songs were released by accomplished singers and often superior accompaniments and microphoning that was equal to Columbia's best, and Columbia was the best. Alas, in those days, noms des disques were rampant, and Columbia being the only major company with a minor label, a dizzying mixture of camouflaged names turned up on HARMONY, VELVET TONE, DIVA, CLARION, etc., usually with different names for the same voices on the separate labels. Compounding the confusion of trying to detect a well-known voice under not one, but several spurious names, almost every pop. vocalist had no choice but to parrot Vallee, Austin, Jack Smith or Art Gillham, so that even an expert would be hard put to determine if it were one of the four or a fifth under a sixth monicker.

FRED WATERS is the name given on HA 717: TEN LITTLE MILES FROM TOWN/THERE'LL NEVER BE ANOTHER YOU, the latter not being the better-known Harry Warren song of more than a decade later but a charming, old-style waltz that had a very mild popularity in 1928. It is a delightful record: soft baritone voice with sensitive piano accompaniment, recorded much closer to the microphone than had been the custom and which now makes it seem of later origin. The tones are sure, deep and expressive, with scarcely a token nod in the direction of the shallow voices of the day.

The next coupling by this mystery singer was the well-remembered I LOVED YOU THEN AS I LOVE YOU NOW, from the famous jazz-era film, OUR DANCING DAUGHTERS (HA 764), backed by an unknown but worthy Walter Donaldson movie theme, YOU'RE IN LOVE AND I'M IN LOVE, from HIT OF THE SHOW. The voice leans noticeably toward Austin and Smith this time, but the sides are very good.

Follows I'LL GET BY/HOW ABOUT ME (HA 813), this time with violin added to the piano. This is a bit more anemic, by today's standards, with echoes of Seger Ellis, but the songs are both superb and the interpretations more than adequate. If ever you hear these lovely numbers today, and they have both been done recently, the fine verses, which are both done on this record, are invariably omitted, thus omitting half the beauty of the music. CAROLINA MOON/I WISH I HAD DIED IN MY CRADLE comprise HA 841, and the lachrymose renditions are well suited to the songs, especially the Hill-Billy side, but both are unusually well done.

At this time, Harmony was releasing other vocal hits of the day by different names, but how many of them actually were separate singers is not easy to say. This was made even more confusing because usually the same recording would appear on the affiliate labels under a different name. Witness, MY MOTHER'S EYES, which became Jessel's 'Mammy,' and I'M SORRY SALLY are on HA 798 sung by DANNY MEYERS. The master numbers are 147471/147472. These same recordings appear on VELVET TONE 1798 as sung by WALTER CUMMINS. On the latter label's 1711 we see MEMORIES OF FRANCE/JUST ANOTHER NIGHT (another less successful Donaldson, incidentally), and although I do not have a HA copy I'm quite sure it must have appeared under the name of Danny Meyers. I do have HA 750 by MEYERS: LONESOME (from the film of that name)/FOREVER, an excellent Ager-Yellen waltz, and it follows that this appeared on VELVET TONE under the CUMMINS moniker. Yet, there was no consistency in the way they did this, for on HA 882 we get COQUETTE (the Berlin one, from Mary Pickford's film)/UNDERNEATH THE RUSSIAN MOON... sung by WALTER CUMMINS! Was the VELVET TONE version by DANNY MEYERS? Another name utilized in this period for four sides was CLYDE DUNN, who appears under ROSES OF YESTERDAY/SOMEDAY, SOMEWHERE (HA 730) and WHERE IS THE SONG OF SONGS FOR ME/WOMAN DISPUTED, I LOVE YOU (HA 758). All of these, with an instrumental quartet, were outstanding, as were three of the songs, only one of which has survived, and that perhaps because it is a Berlin number... but then, so was WHERE IS THE SONG,

etc., the theme of D. W. GRIFFITH's Lady of the Pavements, and it never gets grooved nowadays. The other, ROSES OF YESTERDAY, appears spasmodically. The fourth song is the one that has deservedly been more ridiculed than any of the era, and the title tells why: Woman Disputed... It was indeed a title to end all theme songs. At least, none since then have had quite such ludicrous titles. Suddenly, these names vanished from all of the lower-priced Columbia labels and instead the popular songs of this type appeared under the name of JACK MILLER on all of the labels.

The first one thus labeled seems to be WEARY RIVER, which is listed on HA 857 as JACK MILLER ACCOMPANIED BY NEW ENGLAND YANKEES. Significantly, RUDY VALLEE AND HIS CONNECTICUT YANKEES had just left for the Victor label after doing his first records for HA., and it is a final Vallee side that backs Weary River: OUTSIDE.

It may indeed have been the same group that accompanied Vallee, except it seems a bit fuller and more like the excellent small combos that Columbia was using for better-known singers on its own label; in any event, this is as good a Weary River as has been recorded. The voice is noticeably similar to FRED WATERS on THERE'LL NEVER BE ANOTHER YOU, and I believe they are one and the same, even if all of the subsequent WATERS may not be.

The next Jack Miller release was even better: a really outstanding DEEP NIGHT, paired with FROM SUNRISE TO SUNSET, which is not in the same class as its twin but equally well sung and played. Again, 'accompanied by the New England Yankees,' and from the first Miller sides, that microphone intimacy that gave added zest to all of his sides.

Those were the days when superior songs were the rule, and the next two proved it: SINGIN' IN THE RAIN/MY SONG OF THE NILE, the latter from a Richard Barthelmess picture, Drag (HA 953). Then came that fine standard that hasn't been around lately, HOWAM I TO KNOW, from DeMille's Dynamite, together with TILL YOUR HAPPINESS HAPPENS ALONG, which is not on par with its mate. Curiously, on 'HAPPINESS,' and 'FROM SUNRISE,' 'Miller' is listed as lyricist or composer. Is that a coincidence, or is it the same Miller?

The singer was hitting his stride by now and for a brief period the releases came in rapid succession: JUST YOU, JUST ME, from Marion Davies' Marianne, and DEEP IN THE ARMS OF LOVE, patently an attempt at another Deep Night, and both good, with Just YOU having by far the better of it.

Now, however, a change took place. The orchestral background was dropped, and from this point on, Miller had almost exclusively a piano accompaniment. One of the last of the band backgrounds combined LOUISE/I'M JUST A VAGABOND LOVER, but two other hits from the film, Vagabond Lover, were done with piano alone: A LITTLE KISS EACH MORNING (duetted with LOVE MADE A GYPSY OUT OF ME) and I LOVE YOU, BELIEVE ME, I LOVE YOU (and the memorable BESIDE AN OPEN FIREPLACE). This evoked suggestions of the first FRED WATERS sides once more, and now the similarity was quite striking in many respects. The recording was improving rapidly and the up-close effect even more lifelike.

What appeared to be the final New England Yankees accompaniments were on one of Miller's best sides, the rousing Berlin WITH YOU, from Harry Richman's Puttin' On the Ritz, with LAZY LOU'SIANA MOON, one more Donaldson composition not quite up to his best; plus THE MOON IS LOW (from Montana Moon) with a wholly unfamiliar Ted Torito melody, I LOVE YOU SO. It is a most attractive tune and I do not remember ever having seen it recorded elsewhere.

By 1930 Columbia recording had just about reached its peak for the next few years, and the many outstanding Miller sides displayed it advantageously: There was the scintillating ALWAYS IN ALL WAYS from the brilliant Monte Carlo score, and why was it not paired with BEYOND THE BLUE HORIZON! The indefatigable THREE LITTLE WORDS; the vigorous BLUE AGAIN; TO WHOM IT MAY CONCERN; HELLO, BEAUTIFUL; WHEN YOUR LOVER HAS GONE; BY THE RIVER SAINTE MARIE; an exceptional LITTLE OLD CHURCH IN THE VALLEY; NOW YOU'RE IN MY ARMS; by all odds the most tasteful of the few versions of that latter-day Prisoner's Song, THERE MUST BE A BRIGHT TOMORROW; WHEN THE REST OF THE CROWD GOES HOME and A FADED SUMMER LOVE. There were other instruments present in COME TO ME, the DeSylva, Brown and Henderson hit from Gloria Swanson's Indiscreet, and MANY HAPPY RETURNS OF THE DAY.

Some of these items had unheard-of couplings, such as MY LADY OF MYSTERY (co-authored by 'Miller') and WHEN I HEARD THE ROBIN SING. In those days it was the custom of some of the cheaper labels to back a hit song with an unknown for which no royalties, or very little, would have to be paid. By this time, Columbia was going through one financial crisis after another and

DISCOGRAPHY ANNOUNCEMENT

ANNOUNCING:

A complete revision of the Victoria Spivey discography - including up-to-date data on her newest recordings for Prestige, Folkways and her own Queen Vee and Spivey labels.

In an earlier issue, No. 8, we published a discography of Miss Spivey. We depended mostly on previous discographical works. Subsequent research has revealed many errors and omissions which we hope to rectify with the coming discography. We hope to acquire all of Miss Spivey's recordings for her personal audition purposes. On records already obtained Miss Spivey has corrected and/or added new data. From the intriguing end Miss Spivey has spoken of some all day record sessions recorded in the very early 30s with men like Washboard Sam, Tampa Red, Big Bill and Georgia Tom. Duets! with Tampa and Big Bill!!!!

She recalls that she and Memphis Minnie alternated at one record session at that time. They were made at an independent Chicago based studio for Mayo Williams and Lester Melrose. So far much of this is in a mystery status. We would appreciate it if our readers would examine their Paramount 13000's, Brunswick 7000s, early 12000 Melotones, late Gennett and Champ-ions for any odd sounding pseudonym type names. In addition to Victoria's discography we shall also prepare discographies of her two sisters, Sweet Peas and the Za Zu Girl.

We need the following Victoria Spivey Records for our research. OK 8389, 8410, 8464, 8531, 8550

VICTOR 38584, 38598, 38609, 23349

VOCALION 1606, 1640 and 03346 (Jane Lucas)

also any AIR SHOTS if they exist. Look for team of Spivey & Adams!

CONTINUED ON PAGE 20

(E D I S O N) - P A R T 4
CONTINUED FROM ISSUE 49

November 15, 1928 - CALIFORNIA RAMBLERS

N⁵⁶⁶ A*, B rejected You're The Cream In My Coffee
 * "heavy rhythm instruments overshadow the melody"

November 28, 1928

Ed Kirkeby (leader); Frank Cush, Mickey Bloom (tp); Carl Loeffler (tb); Jimmy Dorsey, Sam Ruby, Harold Marcus (reeds); Larry Kosky (vi); Chauncey Gray (p); Tom Fellini (g); Ward Lay (b); Stan King (dm).

18907-A, B, C	rejected	Happy Days and Lonely Nights - Tri (vo)
18908-A, B, C	Ed 52515	I Loved You Then as I Love You Now -
N602*	unissued	" " Walts - Trio (vo)

* A OK but tone fuzzy, muddy, not clean; B rej; too loud

December 14, 1928

Ed Kirkeby (leader); Frank Cush, Roy Johnston (tp); Ted Raph (tb); Bud Wagner, Harold Marcus (reeds); Larry Kosky (vi); Tom Fellini (bjo); Chauncey Gray (p); Ward Lay (bc); Stan King (dm).

18830 - F, G, H	Ed 52480	To Know You Is To Love You - Kirkeby (vo)
18944 - A, B, C	Ed 52477	Sweetheart of All My Dreams - Trio (vo)
16589	Ed 5669	Sweetheart " "
N635*	unissued	Sweetheart of All My Dreams - Trio (vo)

* A rej; B rej - around Edg., C OK

18945-A, B, C	Ed 52477	Along Came Sweetness - Trio (vo)
N/636	unissued	" " " (A rej; B OK)

December 19, 1928 - JACK DALTON (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Angie Rattiner (tp); Tommy Dorsey (tb); Jimmy Dorsey (reeds); Chauncey Gray (p); Tom Fellini (g); Stan King (dm).	
18954-A, B, C remade 1/14/29 I Love To Bumpy Bump On A Bumpy Road with You (actually Jack Kaufman(vo))	
N645 A&B rej.	remade 1/14/29 " " " "
18955-A, B, C Ed 52508 I'm Wild About Horns on Automobiles (that Go "Ta-Ta-Ta-Ta") - actually Jack Kaufman (vo)	

N4646 unissued " " " (A OK; B rej - loud)
16575 Ed 5648 I'm Wild About Horns-----

December 26, 1928

Ed Kirkeby (leader)

Carl Orech,	Sam Ruby,	Harold Marcus (reeds);	Al Duffy (vi);	Tom Fellini (g);
Chauncey Gray (p);	Al Weber (b);	Stan King (dm).		
18966-A, B, C	Ed 52486	Glad Rag Doll		
18966-B	Lo E A1 3562	Glad Rag Doll		
18966-B	Riv RLP 12-834	Glad Rag Doll		
N 657-A, B	rejected	Glad Rag Doll	(A rej-good too; B rej.)	
18987-A, B, C	Ed 52486	Please Let Me Dream In Your Arms		
N 558-A, B	rejected	" "	(A rej-good too; B rej-very loud)	

January 2, 1929 - ERMINE CALLOWAY (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Angie Rattiner (tp); Ted Raph (tb); Carl Orech (reeds);
A1 Duffy (vi); Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
18978-A, B, C Ed 52495 Give Your Little! Baby Lots of Lovin'
N669-A, B rejected " " "
18979-A, B, C Ed 52495 That's Her Now
N670-A, B rejected " " "

January 4, 1929 - ERMINE CALLOWAY (vo) & THE 7 BLUE BABIES

Same personnel plus Larry Kosky, ? McGarvey (vi) and 3 extra men.

18986-A, B, C	remade 1/19/29	Is There Anything Wrong In That
N677-A & B rej	remade 1/19/29	Is There Anything Wrong In That

January 5, 1929 - BILLY MURRAY (vo) with MERRY MELODY MEN

Ed Kirkeby (leader); Angie Rattiner (tp); Miff Mole (tb); Carl Oreh (reeds);
Al Duffy (vi); Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
18987-A,B,C remade 1/22/29 A Gay Caballero
17678-A&B rej. remade 1/22/29 A Gay Caballero
18988-A,B,C remade 1/22/29 Ever Since The Movies Learned To Talk
N1679-A&B rej. remade 1/22/29 Ever Since The Movies Learned To Talk

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE + BROOKLYN 5, N. Y.
ZIP# 11205

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 AUCTION CLOSES OCTOBER 9, 1963

DEEP RIVER BOYS ON VOISCO
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MAUDE DE FOREST-Piano F#A#endurec
4154 ROBIN BL/NOO DEE BLSWAIN414389
above veryveryrare \$98 min bid
4155 DEE DEDDIE DEE DEDDIE DEE DEDDIE
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418 NEW SHOES BLUES(Fine!) \$78550
419 SIMPLE SIMON/AD DEY "10163 E
MARY DELOACH fine good1deafHear039E
420 RIMORS W/LR/LIFE BROWN SAV4032E
HARRY DIAL RARE 1st onColumbia181
421 DEE DEDDIE BL/1st BLSWAIN414389
422 HAREY DEE DEDDIE BL/1st BLSWAIN414389
423 TAT GONNA TELL/MIND SAV11608
424 PROMISE MR THOMAS/ SAV11608
DINKIE'S(JOHNSON)GOODTIME MUSIC-RARE
425 STROMFLOUNDER/GRACEBAUER AM15039
426 YEAN MAN/RAG RAG RAG AM52834E
427 RAG RAG RAG RAG RAG RAG RAG RAG
428 YEAN MAN STROM ST. LOZ 30232N
429 5 COLOSK STROM/SOUTHIDE 3024N
DIXIE FIVE-Fine!with1stRank11011
428 HN SOCIETYMAN BLUSSTUNTE5941E
429 TIN ROOF BLUBILLYBLY Y 58428N
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THE STOMPERS-Henderson-Takes)
431 SPANISH (2) CLAPHAND (3) HAY70 E82
432 ANIT SHE SWEET (2) chip20481E
PlayOn/SHAG IT (2) HA 33381.25
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433 BUCKLE MY SHOES(Rocks) \$5000 N
DIXIELAND RYTH KINGS-rareJasDiez
434 HOLYHEART BL/ATLAS J.D.B.I.N
435 HOLYHEART BL/ATLAS J.D.B.I.N
436 WEARY BL/SENISTER J.S.5 N
FLOYD DIXON-1st blues ALADDIN Label
437 RED CHERIESS/RIVER ALAD1348E
JOHNNY DODGES DIXIELAND JOBLUWERS
438 HN PART/GOODSTAR1.50 BILF10101
JOHNNY DODGES-great1st BLSWAIN414389
439 BAILIN JACK/GRANDMABALL BIL10101
440 LAD LOVE/BROWNBOOTH BIL10101
441 ORIENTAL MAN/HY BABY BIL10101E
442 PAPA DEDDIE/FLAT FOOT "1083 N
443 WEARY WAT/GOOTIE STROM "1086 N
444 7847 ST STOMP/IDLEHOURS "1087 N
446 STROUGLIN/LITTLE BITS "1088 N
447 HOT STUFF/HAVE MERCY "1089 N
448 BUCKTON SMP BL/WASHBOARD "1090N
449 WEARYTYT/BULFIDOLE "1091 N
450 WEARYTYT/BULFIDOLE "1091 N
451 PERHOLD 87/GATEWAY BLSWAIN414389
452 MIXED SALAD/ CANT SAY HOG431 N
453 MELANCHOLY/DeltaFox DE3864 E
JOHNNY DODGES withIndieLabel \$1.50
454 STEAL AWAY/HOTPOPTAR30A10 N
JOHN DUNKERUS-RARE DIAL Tabl
455 DEE DEDDIE/GRAPHER DIAL1004E
DONAHUE AUSTIN/GRAPHER DIAL1004E
456 DEE DEDDIE/GRAPHER DIAL1004E
457 FRENKIE/JEAR RHAFSDO OK588 E
458 YABU/JUMP JUNK BOX OK636 E
459 BEEVEN BOUNGE/TXEDOWN5384E
AM DONAHUE AUSTIN/inSwing081E
460 N/BEAR/MAK RIVER LONGBUILD13139E
461 N/BEAR/MAK RIVER LONGBUILD13139E
462 WHOLE LOT MAMA/BLUESONBOLD
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463 MY FRIEND THE GHOST/ BELL1023, EV
64 BASIN ST BLUES/BYECHEDE1108E
465 HONEYBUNNY/GRAPHER DIAL296E-V
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71 JA DA/ROYALDORAN V125326 N
72 SONG INDIA/MARK V125253 N
73 STRANGERS IN DARK V125556 W
74 NOLA (PeeWee)RINE V125570WV
75 MAN MOON GOON (Janet)725676WV
76 DORSEY DORSEY DORSEY DORSEY DORSEY
77 WHAT'LL I DO FOR YOU "2520 E
78 LITELY/LITELY/WASHBOARD 80605E
79 IT'S ALL OURS (E.Wright) V126149 N
80 PECKIN WITH PENQUINS/ V126181N
81 GOT NO TUDEN (E.Wright) *26195 E
82 NITE IN SODAN (E.Wright) V126321E
83 MARCHING RHYTHM/RIVER ST.MARIE26348E
84 MARCHING RHYTHM/RIVER ST.MARIE26348E
85 MAKE ME KNOW IT/ I SAW V126786E
86 SWANKE RIVER (Stature) V127233 E
87 ITS ALWAYS U (Stature) *27345E
88 EVERYTHINGCHAPINS (Stature)27359E
89 SERENADE TO THE SPOT/ 27374E
90 YES DINKIE/RINE V127481N
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The bio-discography of Fletcher Henderson is now being prepared, but it is slow going. I am working on the fourth chapter and am only up to early 1923--before he even had his first regular orchestra!

At this stage I would like to make an appeal for details on the small fraction of possible Henderson items which I have so far been unable to hear or examine. The most pressing needs right now are:

Harry A. Delmore: Macushla/Morning	BS 2009, Para 12113
Black Swan Dance Orch.: Pretty Ways/There Ain't Nothin'...	BS 2014
Marianna Johnson: The Rosary/Sorter Miss You	BS 2015, Para 12112
Henderson's Dance Orch: The Last Waltz/Jane	BS 10069 or 2073
Henderson's Dance Orch: Love Days/Say it While Dancing	BS 10072 or 2076
Brashear's California Orch.: Stuttering/I Wish I Knew	BS 10074 or 2078
Henderson's Dance Orch.: That Da Da Strain/When You're Crazy	BS 10077
Sammy Swift's Jazz Band-- The Carolina Shout/Away Down South	BS 10078
Brashear's Calif. Orch.--Carolina Shout/Coal Black Mammy	BS 10079
Henderson's Dance Orch.--Trot Along/Dumbell	BS 10083
William H. Farrell--Lucy/Cowbells	BS 14125
Ethel Waters & Jazz Masters-At New Jump Steady Ball	BS 14128 or Para 12111
Josie Miles-You're Foolin' With the Wrong Gal Now	BS 14130 or Para 12113
Eta Mooney-Harmony Blues/Cootie for Your Tootie	BS 14134 or Para 12114
Trixie Smith-2 A. M. Blues/I'm Gonna Get You	BS 14138, Para 12166
Julia Moody-Starvin' for Love/Laughin' Cryin' Blues	BS 14140, Para 12154
Isabelle Washington-I Want To/That's Why I'm Lovin' You	BS 14141, Para 12135
Trixie Smith-Log Cabin Blues/Voo Doo Blues	BS 14142, Para 12167
Inez Wallace-Come Back, Dear/Julia Moody-Good Man Sam	BS 14144, Para 12155
Ethel Waters-Long Lost Mamma/If You Don't Think	BS 14148, Para 12180
Trixie Smith-Tired of Waitin' Blues/Triflin' Blues	BS 14149, Para 12168
Ethel Waters - Lost Out Blues/ You Can't Do What My	BS 14151, Para 12181
Maude Mills - Tired of Waitin' Blues/Triflin' Blues	Emerson 10624
Hazel Meyers - Heart Breakin' Joe/Don't Mess With Me	Ajax 17026
Fletcher Henderson Orch. - Old Black Joe Blues	Ajax 17022
Fletcher Henderson Orch. - Naughty Man	Orleole 437

Can any of you readers help? If anyone has a copy of any of these records, please get in touch with me at: P. O. Box 501, Stanhope, New Jersey.

I need full details of each record, exactly as they appear on the labels. If at all possible, I would also like to examine them personally and to hear them to determine instrumentation and possible personnel. I would prefer to get tape copies for permanent reference, and for this purpose I would gladly supply the tape.

Now--can't someone come up with any of these records in his collection? Every little bit helps!

Plaza cont'd

5351-Raggedy Ann.	-Continental Dance 0-Re 9584
5352-In Love With Love	-Continental Dance 0-Re 9584
5353-I'm Goin' South	-Bob White -Ba 1302
5354-What Do You Do Sunday, Mary	-Billy West -Re 9590
5355-Arcady	-Hugh Donovan -Pu 1133
5356-If The Rest Of The World Don't Want You	-Billy Burton -Ba 1299
5357-Steppin' Out	-Original Memphis 5 -Ba 1296
5358-Your Mammas Gonna Slow You Down	-Original Memphis 5 -Ba 1296
5359-	
5360-Somebody Stole My Gal	-Roy Collins' Orch. -Ba 1297
5361-I'm Goin' South	-Eph Hanaford's.... -Re 9585
5362-Stay Home Little Girl, Stay Home	-Hollywood Dance 0 -Ba 1297
5363-Roses Of Picardy	-Rudolph Polk, Violin-Ba 1316
5364-Twelve O'Clock At Night	-Roy Collins' Orch -Ba 1305
5365-Chili Bom Bom	-Majestic Dance Orch-Ba 1307
5366-You Can't Make A Fool Out Of Me	-Arthur Hall -Ba 1314
5367-Linger Awhile	-Hugh Donovan -Ba 1311
5368-A Kiss In The Dark	-Rudolph Polk, Violin-Ba 1316
5369-Meditation (From Thais)	-Rudolph Polk, Violin-Re 9658
5370-Lovey Come Back	-Original Memphis 5 -Ba 1292
5371-More	-Billy West -Ba 1325
5372-Oh Baby	-Billy West -Ba 1312
5373-So I Took The Fifty Thousand Dollars	-Billy West -Ba 1312
5374-	
5375-Down On The Farm(They All Ask For You)	-Six Black Diamonds -Ba 1308

****(TO BE CONTINUED)****

14

Billy Murray (vo):
How are my seventh son babies

JACK MILLER - CONTINUED

no doubt used the 'cheater' system as one of many corner-cutting expedencies to stave off disaster, which came eventually in 1933.

The last of Jack Miller on records seems to have been four sides on Columbia, issued after the Columbia low-priced labels had abruptly been discontinued. While we know that some sides intended for them were shifted to the Columbia release (Adrian Rollini's Blue Prelude, and many other dance records, for example), I am not inclined to believe this in the case of Jack Miller, if only because the backing on the sessions in question were by a fuller orchestra than he ever had had previously. Everything about them is outstanding, and they rank with his best: YOU'RE MY EVERYTHING (from the Broadway Musical, Ed. Wynn's Laugh PARADE/OH! WHAT A THRILL (Co 2595; and LIES/YOU TRY SOMEBODY ELSE (Co 2572).

An oddity is OKEH 41494: WHEN YOUR LOVER HAS GONE. The singer is shown as VIC LEWIS, and the master number is NOT the same as the JACK MILLER HA release, but they are unquestionably the same recording, which, once more, doesn't make sense. The OKEH backing is definitely not Miller (UKULELE SAM: WHEN I TAKE MY SUGAR TO TEA). There were other examples of OKEH sides being pressed on HA. near the very end ... Sam Lanin's Sweet Sue, for one. These things, too, were definitely desperate last-minute attempts to bail out.

Who was Jack Miller? Did he sing on radio? He was not the same Jack Miller who conducted Kate Smith's orchestra. Since his name appeared on none other than Columbia labels, it seems safe to consider him a figment of Columbia's imagination that dissolved when the old Columbia went under. Did he also sing on other recordings under still other names? I have a LLOYD KEATING dance record on HA 1252: I HATE MYSELF/UNDER THE SPELL OF YOUR KISS, on both of which the vocal chorus is listed as by JACK MILLER. There may have been others but I do not think so because I have kept a weather eye out for the Jack Miller name and I probably should have found them before now. With so many spurious names (Lloyd Keating was one of the false dance-band titles, as were Frank Auburn, Rudy Marlow, D'Orsay Dance Band and Chester Leighton), did Miller do some other vocals with any of these bands? It is almost certain that at different times more than one singer masqueraded as BOBBY DIX, ROBERT WOOD, LOU BRADY, LE DANDY, JACK LORD, HARRY THOMAS, ROY GOBEY and many others; yet, as many and more vocal choruses were sung on these labels and with these bands by the flesh-and-blood DICK ROBERTSON, PAUL SMALL, TOM FRAWLEY, IRVING KAUFMAN, BILL COTY, ARTHUR FIELDS, composer SAMMY FAIN, ANNETTE HANSHAW and many more.

If nothing else, Jack Miller has very likely made more sides than anyone else about whom so little has been generally known; each one of his solos has been at the very least good, more often outstanding, and many more of them, heard today, compare favorably with present-day standards. With most of his discs more than thirty years old, this is truly remarkable.

BOURBON STREET - CONTINUED

PIANISTS:

RAY BRYANT, DON COATES, HERMAN CHITTISON, CARL COBBS, JR., ANGELO DIPIPPA, DAVE FRISHBERG, JIMMY GREENE, CYRIL HAYNES, CLARENCE JOHNSON, NAT JONES, BILLY KYLE, NORMAN LESTER, MIKE LIPSKIN, MARLOWE MORRIS, MARTY NEWMAN, NAT PIERCE, LANNIE SCOTT, KENNY WATTS, DICK WELLSTOOD, VALDO WILLIAMS

BASSISTS:

AHMAD ABDUL-MALIK, HAYES ALVIS, TOMMY BRYANT, AL HALL, MILT HINTON, MAJOR HOLLEY, BUCK JONES, AL LUCAS, DICK MCCARTHY, CHARLIE MINGUS, GENE RAMEY, VICTOR SPROWLS

GUITARISTS:

DANNY ARMSTRONG, DANNY BARKER, BILLY BAUER, ALAN CAREY, BRICK FLEAGLE, CARL LYNCH, WAYNE WRIGHT.

TUBA & VIOLIN - GORDON CATES

FROM 347 REQUESTS



RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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VOCALISTS:

BLUE LU BARKER, MARY ELLEN BELL, BROOK BENTON, HENRY BRADLEY, SONNY PARKER, TOM PASLE, VICTORIA QUEEN SPIVEY, ANN WILLIAMS

SONGWRITERS:

WILLARD ROBISON, TERRY SHAND, HARRISON SMITH

DANCERS - BABY LAWRENCE

WRITERS: (JAZZ WRITERS) -

JEFF ATTERTON, LAVON AUTREY, STANLEY DANCE, JEANN RONI FAILOWS, GEORGE HOEFER, CARL KENDZIORA, LEN KUNSTADT, DAN MORGENSTERN, FRED NORSWORTHY, DAVID HIMMELSTEIN, PAULINE RAVELLI, MIKE ZACCAGNINO, DANNY BARKER, VICTORIA SPIVEY, FRANK DRIGGS.

FIRST NIGHTERS: RUTH & BOB HOFFMAN

ACTORS: SLIM THOMPSON

PROMOTERS:

MARTHA GLASER, BOB KOESTER, BOB MALTZ, BOB MESSENGER, FRED MILES

DISC JOCKEYS: WILLIS CONOVER, ALLEN GRANT

RECORD EXECUTIVES:

FRANK DRIGGS, JOHN HAMMOND, BOB THIELE.

And now - with your permission I'm going back to sleep to try to continue that dream I was engaged in about our leader - Louis Armstrong! (The one I was digging when Mr. Kunststadt phoned me about the availability of this page in Record Research for my words on Bourbon St. (whew!) - thanks Len - Now, King Louis Armstrong: What was that you were blowin'?